

REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

FULL SCORE.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

COMPOSITIONS BY EDWARD ELGAR.

ORATORIO.

THE APOSTLES (Parts I. and II.). For Soprano, Contralto, Tenor and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, *in the Press*) .. 5 0
Paper boards, 6s.; cloth, gilt, 7s. 6d.; Vocal Parts, 1s. 6d. each; String Parts, Wind Parts, and Full Score (*in the Press*); Book of Words, with Analysis, 1s.

CANTATAS.

THE DREAM OF GERONTIUS. For Mezzo-Soprano, Tenor, and Bass Soli, Chorus and Orchestra. (Op. 38.) (Tonic Sol-fa, Chorus only, 1s. 6d.) .. 3 6
Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, 23s. String Parts, 20s. Wind Parts, 52s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s. Vocal Score (with German and English words), 6 Marks. Vocal Parts (German words), 2 Marks each.

CARACTACUS. For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35.) (Tonic Sol-fa, Chorus only, 1s.) .. 3 6
Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. String Parts, 24s.; Wind Parts and Full Score, MS. Book of Words, with Analysis, 1s.; Words only, 25s. per 100.

THE BLACK KNIGHT. For Chorus and Orchestra. (Op. 25) .. 2 0
String Parts, 9s.; Wind Parts and Full Score, MS.

KING OLAF. For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30) .. 3 0
Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each; String Parts, 23s.; Wind Parts and Full Score, MS. Tonic Sol-fa (Chorus only), 1s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s.

THE BANNER OF ST. GEORGE. For Chorus (Soprano Solo *ad lib.*) and Orchestra. (Op. 33) .. 1 6
String Parts, 6s. 6d.; Wind Parts, 19s. 6d.; Full Score, MS. Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.

THE LIGHT OF LIFE ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29) .. 2 6
Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts and Full Score, MS.

ANTHEMS AND SERVICES.

LIGHT OF THE WORLD ("The Light of Life"). S.A.T.B. .. 0 3

SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B. .. 0 6

DOUBT NOT THY FATHER'S CARE ("The Light of Life"). Duet, s. and c. .. 0 2

AVE VERUM (Op. 2, No. 1). Motet. English and Latin Words. (Tonic Sol-fa, 1d.) .. 0 2

TE DEUM AND BENEDICTUS IN F. For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34) .. 1 0
String Parts, 4s. 6d.; Wind Parts and Full Score, MS.

PART-SONGS AND CHORUSES.

MY LOVE DWELT IN A NORTHERN LAND. For S.A.T.B. (Tonic Sol-fa, 1½d.) .. 0 3

WEARY WIND OF THE WEST. S.A.T.B. (Tonic Sol-fa, 1½d.) .. 0 3

O HAPPY EYES. For S.A.T.B. (Tonic Sol-fa, 1d.) .. 0 1½

SPANISH SERENADE ("Stars of the Summer Night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score and Orchestral Parts, MS. .. 0 3

THE SNOW. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte .. 0 6
Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.

FLY, SINGING BIRD. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.) .. 0 6

THE CHALLENGE OF THOR ("King Olaf"). (Tonic Sol-fa, 2d.) .. 0 4
String Parts, 2s.; Wind Parts and Full Score, MS.

AS TORRENTS IN SUMMER ("King Olaf"). (Tonic Sol-fa, 1d.) .. 0 2

IT COMES FROM THE MISTY AGES ("Banner of St. George"). (Tonic Sol-fa, 2d.) .. 0 4
String Parts, 2s.; Wind Parts, 7s. 3d.; Full Score, MS.

BRITONS, ALERT! ("Caractacus") .. 0 3

LITANY ("The Dream of Gerontius") .. 0 2

BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius") .. 0 3

GO FORTH UPON THY JOURNEY ("The Dream of Gerontius") .. 0 4

PRaise TO THE HOLIEST IN THE HEIGHT. S.A.S.S.A.A. ("The Dream of Gerontius") .. 0 4

SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (Finale from "The Dream of Gerontius") .. 0 6

GOD SAVE THE KING. Arranged for Solo, Chorus, Orchestra, and Military Band (*ad lib.*) .. 0 3
Tonic Sol-fa, 1d.; Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 4s. 3d.; Organ, 6d.

SONGS.

THE SWORD SONG ("Caractacus"). For .. s. d.

Baritone .. 2 0

THE ANGEL'S SONG: "My work is done" ("Gerontius"). For Mezzo-Soprano .. 1 6

THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid") .. 2 0

ORCHESTRA.

VARIATIONS ON AN ORIGINAL THEME (Op. 36). Full Score, 25s.; String Parts, 10s. Wind Parts, 22s.

PRELUDE AND ANGEL'S FAREWELL ("Gerontius").

Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, 13s. 6d.

IMPERIAL MARCH (Op. 32).

Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, 7s.

MEDITATION ("The Light of Life").

String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.

FROISSART (Op. 19). Concert-Overture.

Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, 9s.

TRIUMPHAL MARCH ("Caractacus").

String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.

FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid").

Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, 9s.

SMALL ORCHESTRA.

CHANSON DE NUIT (Op. 15, No. 1).

Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 1s. 6d.

CHANSON DE MATIN (Op. 15, No. 2).

Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, 1s. 6d.

THREE PIECES (Op. 10).

1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.

2. Sérénade Mauresque. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.

3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.

NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.

INTERMEZZO ("Dorabella" from the Variations, Op. 36), for Strings, Wood-wind, and Drums.

Full Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.

ORGAN.

SOLEMN MARCH ("The Black Knight") .. s. d.

MEDITATION ("The Light of Life") .. 1 0

IMPERIAL MARCH .. 2 0

TRIUMPHAL MARCH ("Caractacus") .. 2 0

PRELUDE AND ANGEL'S FAREWELL ("Gerontius") .. 2 0

FUNERAL MARCH ("Grania and Diarmid") .. 2 0

MILITARY BAND.

IMPERIAL MARCH .. 9 0

CHANSON DE NUIT (Op. 15, No. 1) .. 3 6

CHANSON DE MATIN (Op. 15, No. 2) .. 3 6

MAZURKA .. 5 0

SÉRÉNADE MAURESQUE .. 5 0

CONTRASTS (The Gavotte, A.D. 1700 & 1900) .. 5 0

MEDITATION, from "Lux Christi" .. 5 0

PIANOFORTE.

VARIATIONS ON AN ORIGINAL THEME (Op. 36) .. 3 6

INTERMEZZO ("Dorabella") from the above .. 2 0

THREE PIECES (Op. 10):—

1. Mazurka .. 2 0

2. Sérénade Mauresque .. 2 0

3. Contrasts (The Gavotte, A.D. 1700 & 1900) .. 2 0

MEDITATION ("The Light of Life") .. 2 0

IMPERIAL MARCH (Op. 32) .. 2 0

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6

CHANSON DE MATIN (Op. 15, No. 2) .. 1 6

PRELUDE AND ANGEL'S FAREWELL ("Gerontius") .. 2 0

VIOLIN AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6

CHANSON DE MATIN (Op. 15, No. 2) .. 2 0

MAZURKA (Op. 10, No. 1) .. 2 0

VIOLA AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6

VIOLONCELLO AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6

CHANSON DE MATIN (Op. 15, No. 2) .. 2 0

REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

FULL SCORE.

PRICE THREE SHILLINGS AND SIXPENCE.

String Parts, 2s. 3d. Wind Parts, 4s. Violin and Pianoforte, 2s.

LONDON: NOVELLO AND COMPANY, LIMITED
AND

NOVELLO, EWER AND CO., NEW YORK.

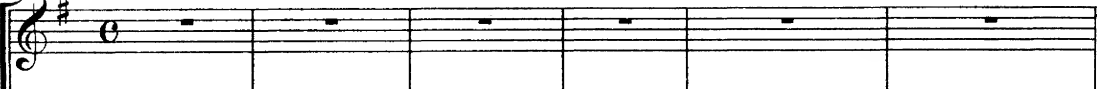
Copyright, 1903, by Novello and Company, Limited.

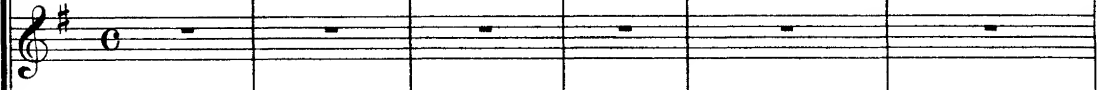
The right of Public Representation and Performance is reserved.


406472
REVERIE.


Frederic H. Cowen.


Andante molto sostenuto. ♩ = 58.

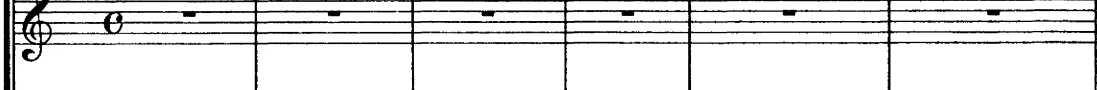
Flauti. 

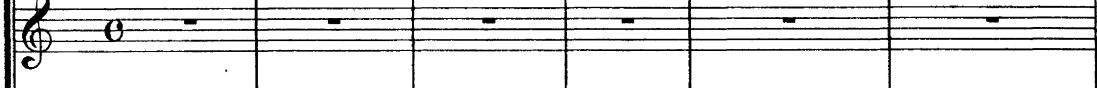
Oboi. 


Clarineti in B \flat . 

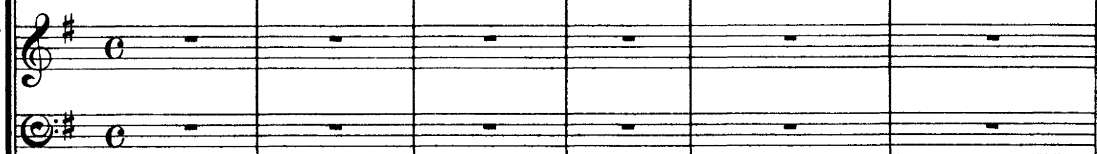
Fagotti. 

Corni I & II in F. 


Corni III & IV in F. 

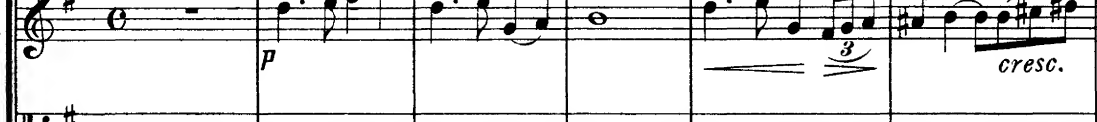
Trombe in C. 

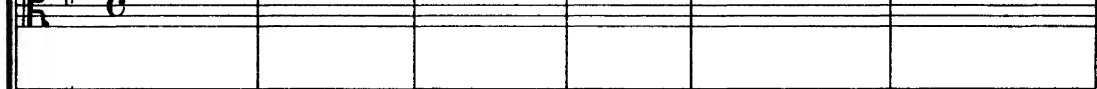
Tromboni I II & III
(*ad lib.*) 

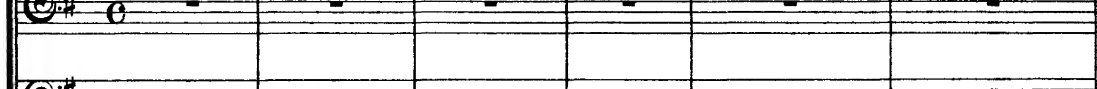
Arpa. 

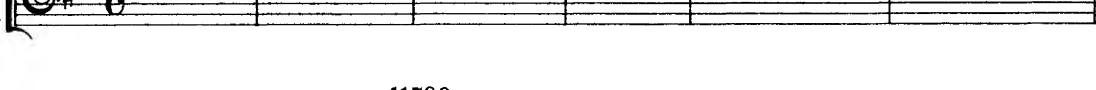
Andante molto sostenuto. ♩ = 58.

Violino I. 

Violino II. 

Viola. 

Violoncello. 

Contra-Basso. 

This musical score is for a piano and voice ensemble. It consists of two systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment (treble and bass). The second system includes a vocal line (alto) and a piano accompaniment (treble and bass). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system features a vocal line with a crescendo, followed by a mezzo-forte (mf) section, and then a decrescendo (dim.) leading to a piano (p) section. The piano accompaniment in the first system also follows this dynamic structure. The second system features a vocal line with a mezzo-forte (mf) section, followed by a piano (p) section. The piano accompaniment in the second system also follows this dynamic structure. The score includes various musical notations such as notes, rests, and dynamic markings. The first system features a vocal line with a crescendo, followed by a mezzo-forte (mf) section, and then a decrescendo (dim.) leading to a piano (p) section. The piano accompaniment in the first system also follows this dynamic structure. The second system features a vocal line with a mezzo-forte (mf) section, followed by a piano (p) section. The piano accompaniment in the second system also follows this dynamic structure.

cresc. *mf* *dim.* *p*

cresc. *mf* *dim.* *p*

cresc. *mf*

mf *p*

divisi. *p*

divisi. *p*

sempre cresc. e poco agitato **3**

mf

cresc

sempre cresc. e poco agitato

mp **3**

mf **3**

sempre cresc. e poco agitato

mf

sempre cresc. e poco agitato

mf

poco cresc.

p

poco cresc.

sempre cresc. e poco agitato

mf

poco agitato

mf

sempre cresc. e poco agitato

poco cresc.

poco cresc.

poco cresc.

poco cresc.

sempre cresc. e poco agitato

sempre cresc. e poco agitato

sempre cresc. e poco agitato

sempre cresc. e poco agitato

poco cresc.

a tempo

f

f

f

dim.

p

cresc.

mf

f

a tempo

dim.

p

mf

f

a tempo

f espress.

f espress.

f

dim.

p

2^a corda

2^a corda

unis.

f

dim.

p

mf

f a tempo

poco cresc. agitato *mf* *cresc. ed accel.*

mf *cresc. ed accel.*

poco cresc. *mf* *cresc. ed accel.*

poco cresc. *mf* *cresc. ed accel.*

agitato *cresc.* *cresc. ed accel.*

p *cresc. ed accel.*

agitato *cresc. ed accel.*

mf *cresc. ed accel.*

mf *cresc. ed accel.*

p *cresc.* *cresc. ed accel.*

p *cresc.* *cresc. ed accel.*

agitato

The musical score on page 6 consists of several systems of staves. The first system includes a vocal line and three piano accompaniment staves. The second system continues the vocal line and piano accompaniment. The third system introduces a new piano part. The fourth system features a piano part with a triplet. The fifth system includes a piano part with a triplet. The sixth system includes a piano part with a triplet. The seventh system includes a piano part with a triplet. The eighth system includes a piano part with a triplet. The ninth system includes a piano part with a triplet. The tenth system includes a piano part with a triplet. The eleventh system includes a piano part with a triplet. The twelfth system includes a piano part with a triplet. The thirteenth system includes a piano part with a triplet. The fourteenth system includes a piano part with a triplet. The fifteenth system includes a piano part with a triplet. The sixteenth system includes a piano part with a triplet. The seventeenth system includes a piano part with a triplet. The eighteenth system includes a piano part with a triplet. The nineteenth system includes a piano part with a triplet. The twentieth system includes a piano part with a triplet.

[illegible]

dim. e rit. *Tempo I°* rall.

sf *p* *sf* *p* *sf* *p* *sf* *p*

dim. e rit. rall.

sf *p* *sf* *p* *sf* *p* *sf* *p*

dim. e rit. *Tempo I°* rall.

p *p* *p* *p* *p* *p* *p* *p*

unis. *p* *p* *p* *p* *p* *p* *p* *p*

dim. e rit. *p* *Tempo I°* rall. *p*

B *a tempo*

This musical score page, numbered 12, features a piano accompaniment and a vocal line. The piano part is written for four staves, with the first two staves (treble and bass clef) forming the main accompaniment and the last two staves (treble and bass clef) providing additional harmonic support. The vocal line is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure shows the piano accompaniment with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. The second measure continues the piano accompaniment with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. The third measure shows the piano accompaniment with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. The fourth measure shows the piano accompaniment with a treble clef staff containing a series of eighth notes and a bass clef staff with a single note. The vocal line is written on a single staff with a treble clef. The first measure shows the vocal line with a series of eighth notes. The second measure shows the vocal line with a series of eighth notes. The third measure shows the vocal line with a series of eighth notes. The fourth measure shows the vocal line with a series of eighth notes. The score includes dynamic markings such as *pp* (pianissimo) and *sempre pp* (always pianissimo). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The vocal part includes various musical notations such as eighth notes, sixteenth notes, and rests.

This musical score page, numbered 13, contains a complex arrangement of music across multiple staves. The notation includes various rhythmic figures, such as triplets and sixteenth-note runs, and dynamic markings like *pp* (pianissimo) and *p* (piano). The score is organized into systems, with some staves grouped by brackets. The bottom right section of the page features the instruction "divisi." (divisi) above certain staves, indicating a divided texture. The overall style is characteristic of classical or romantic-era instrumental music.

C *sempre cresc. ed agitato*

This musical score page, numbered 15, contains multiple staves of music. The notation includes various note values, rests, and dynamic markings. Key features include:

- Dynamic markings:** *f* (forte) appears in the upper staves, *mf* (mezzo-forte) in the middle staves, and *cresc.* (crescendo) in the lower staves.
- Articulation:** Accents (^) are placed over several notes in the upper staves.
- Performance instructions:** The word *divisi.* (divisi) is written above a staff in the lower section.
- Staff layout:** The score is organized into systems, with some staves grouped by brackets, indicating different instrumental or vocal parts.

D

p *dim.* *p* *dim.* *p* *dim.*

pp

D

dim. *p* *p tranquillo* *dim.*

dim. *p* *p tranquillo* *dim.*

p

D

The musical score is written for piano and strings. The piano part consists of four staves (treble and bass clef). The string part consists of four staves (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked 'p' (piano) and 'p tranquillo' (piano, tranquil). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'dim.' (diminuendo) and 'pp' (pianissimo). The first system shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The string part is mostly silent. The second system shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The string part is mostly silent. The third system shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The string part is mostly silent. The fourth system shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The string part is mostly silent.

pp *rall. al fine*

sempre dim.
sempre dim.

pp *pp* *pp*

sempre dim.
sempre dim.

pp *pp* *pp*

pp *sempre dim.* *rall. al fine* *pp*

pp *3* *dim.* *3* *3* *pp*

rall. al fine

pp *sempre dim.* *pizz.* *arco* *pp*

unis. *pp* *pp* *pizz.* *pp* *divisi. arco*

pp *pp* *pp* *pp* *pp* *pp*

rall. al fine

ORCHESTRAL WORKS
BY
BRITISH COMPOSERS.

	Strings.	Wind.	Full Score.		Strings.	Wind.	Full Score.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
WILLIAM HENRY BELL.				EDWARD GERMAN—continued.			
"A Song in the Morning" ...	7 0	—	—	"Romeo and Juliet." Prelude ...	2 6	5 6	5 0
Mother Carey (Three Sailor pieces) ...	—	—	—	Do. Pastoral ...	2 0	5 6	—
GEORGE J. BENNETT.				Do. Pavane ...	2 0	5 6	3 6
Suite in D minor ...	10 0	—	—	Do. Nocturne ...	2 0	5 6	—
"Eventide," Melody from above, for Strings	—	—	—	Do. Dramatic Interlude ...	2 0	5 6	—
Harp, and Organ ...	2 3	—	2 6	"Much ado about nothing," Overture ...	4 6	10 6	—
(Harp and Organ parts, 6d. each.)				Do. Bourrée and			
FREDERIC H. COWEN.				Gigue ...	4 0	9 0	7 6
Coronation March ...	4 0	11 3	5 0	BATTISON HAYNES.			
Symphony No. 4 (The Welsh) ...	7 0	13 0	15 0	"Westwood" Gavotte (also for Small			
Four English Dances in the Olden Style ...	6 0	12 0	10 6	Orchestra) ...	2 0	4 3	—
Do. (Small Orchestra) ...	6 0	9 0	—	Idyll (Violin and Orchestra) ...	2 0	2 9	—
Waltz from "Sleeping Beauty" ...	2 0	6 6	5 0	GEORGE HENSCHEL.			
Orchestral Interlude from "Sleeping Beauty" ...	3 6	5 9	5 0	Incidental Music to Shakespeare's "Hamlet" ...	7 6	15 0	30 0
Overture, "The Butterfly's Ball" ...	6 6	14 3	10 6	ARTHUR HERVEY.			
Reverie ...	2 3	4 0	3 6	"Youth." Concert Overture ...	6 0	17 0	10 6
Two Pieces for small orchestra:—				Two Tone Pictures {"On the Heights" }	5 0	14 3	10 6
1. Childhood ...	2 3	3 0	6 0	OLIVER KING.			
2. Girlhood ...	—	—	—	Concert Overture (No. 1), "Among the			
S. COLERIDGE-TAYLOR.				Pines" ...	2 6	7 3	4 0
Four Characteristic Waltzes (also for Small				Concert Overture (No. 2) ...	4 0	—	—
Orchestra) ...	6 0	12 0	5 0	"Night." A Symphony in F ...	8 6	—	10 6
Ballade in D minor (Violin and Orchestra) ...	2 6	—	—	ALEX. C. MACKENZIE.			
Overture to "The Song of Hiawatha" ...	5 0	13 6	—	Benedictus ...	1 6	2 0	5 0
Solemn Prelude ...	2 6	—	—	"Burns." 2nd Scotch Rhapsody ...	3 6	6 6	5 0
Ballade in A minor ...	4 9	10 9	7 6	"Colomba." Prelude ...	2 0	4 9	4 0
Scenes from An Everyday Romance ...	9 6	—	—	Do. Ballet Music and Rustic March ...	4 0	9 3	10 6
Romance in G (Violin and Orchestra) ...	2 6	—	—	Concerto for Violin ...	6 6	10 3	21 0
"Toussaint l'Ouverture" ...	5 6	—	—	Highland Ballad ...	2 6	4 0	—
Idyll ...	2 6	—	—	"Jason." Intermezzo ...	2 0	5 3	7 6
Hemo Dance ...	5 0	—	—	"La belle dame sans merci" ...	5 6	11 9	7 6
Four Novelletten (String Orchestra, Tam-				"The Little Minister." Overture ...	4 6	10 0	—
bourine, and Triangle)				Do. do. (for Small Orchestra) ...	4 6	—	—
No. 1 in A ...	2 9	—	2 6	Do. Three Dances ...	4 6	11 0	—
" 2 in C ...	2 9	—	2 6	Do. do. (for Small Orchestra) ...	4 6	7 0	—
" 3 in A minor ...	2 9	—	2 6	"Manfred." "Astarte" ...	3 0	—	—
" 4 in D ...	4 3	—	2 6	Do. Pastoral ...	4 0	—	—
FREDERICK CLIFFE.				Do. "The Flight of the Spirits" ...	5 0	—	—
Symphony in C minor ...	11 0	21 0	42 0	Morris Dance ...	2 6	—	—
Ballade from do. ...	3 6	6 6	5 0	Pibroch Suite (Violin Solo and Orchestra) ...	6 6	11 6	—
EDWARD ELGAR.				Processional March ...	2 6	—	—
Variations on an Original Theme ...	10 0	22 0	25 0	"Ravenswood" Music (Prelude and 1st, 2nd,			
Prelude and Angel's Farewell ("Gerontius") ...	3 6	13 6	6 0	and 3rd Entr'actes) ...	8 6	—	—
Imperial March ...	2 0	7 0	3 6	Do. Courante (3rd Entr'acte) ...	2 0	6 0	—
Meditation ("The Light of Life") ...	2 0	5 6	6 0	Rhapsodie Ecossaise (No. 1) ...	3 6	8 0	5 0
Federal March with Incidental Music				"Story of Sayid." Solemn March ...	1 6	3 9	—
("Grania and Diarmid") ...	2 6	6 6	6 0	"Twelfth Night." Overture ...	6 6	12 0	12 0
Froissart. Concert Overture ...	4 6	9 0	7 6	Processional March ...	2 6	—	—
Triumphal March ("Caractacus") ...	2 6	10 6	—	HAMISH MacCUNN.			
Chanson de Nuit ...	1 3	1 6	2 6	"The Land of the Mountain and the Flood" ...	4 0	8 0	10 6
Chanson de Matin ...	1 6	1 6	2 6	C. H. H. PARRY.			
Three Pieces. 1. Mazurka ...	2 6	5 0	5 0	Symphonic Variations ...	4 6	8 6	10 0
2. Sérénade Mauresque ...	2 6	4 3	5 0	Symphony in C (The English Symphony).			
3. Contrasts ...	2 6	5 3	5 0	(In the Press) ...			
Intermezzo ("Dorabella") for strings,				Symphony in F, No. 3 (The Cambridge)	12 0	—	—
wood-wind, and drums (from Varia-				Suite in F (for Strings) ...	5 0	—	4 6
tions on an Original Theme) ...	2 3	1 6	3 0	PERCY PITT.			
ERNEST FORD.				Air de Ballet (for Strings) ...	2 6	—	2 0
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—	Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
Scène Bacchanale from the "Faust" Ballet				Coronation March ...	2 6	15 0	5 0
HENRY GADSBY.				Oriental Rhapsody ...	3 0	11 0	7 6
"The Forest of Arden." Intermezzo and				E. PROUT.			
Tantarra ...	4 0	6 0	7 6	Symphony in F (No. 3) ...	8 0	17 0	25 0
HENRY E. GEEHL.				W. H. REED.			
Suite espagnole ...	6 6	—	—	Suite venitienne ...	6 0	—	—
EDWARD GERMAN.				WILLIAM SHAKESPEARE.			
"Henry VIII." Overture ...	3 0	—	—	Dramatic Overture ("Hamlet") ...	4 6	—	—
Do. Prelude, Act II. ...	2 0	—	—	ARTHUR SOMERVELL.			
Do. Prelude, Act III. ...	2 0	4 3	—	"Helen of Kirkconnell" ...	2 0	4 6	—
Do. Coronation March ...	2 0	4 3	3 6	C. VILLIERS STANFORD.			
Do. Prelude, Act V. ...	2 0	—	—	The Irish Symphony ...	11 0	22 6	30 0
Do. Three Dances ...	4 0	7 6	7 6	Prelude to "Oedipus Rex" ...	4 0	8 0	6 0
"As you like it." Masque (Three Dances)				Symphony (No. 4) in F major ...	11 0	26 0	30 0
Rhapsody on March Themes ...	4 6	10 6	7 6	Suite for Violin and Orchestra ...	7 0	12 6	21 0
"Gipsy Suite." Four Characteristic Dances				ARTHUR SULLIVAN.			
"Hamlet." Symphonic Poem ...	5 6	—	—	Overture, "In Memoriam" ...	4 6	8 5	15 0
"The Seasons." Spring ...	5 0	12 3	—	Overture, "Di Ballo" ...	5 0	12 0	12 0
Do. Harvest Dance (Summer) ...	5 0	12 6	—	"The Tempest." Incidental Music ...	11 6	19 6	30 0
Do. Autumn ...	2 6	6 0	—	Symphony in E (The Irish Symphony) (In			
Do. Winter ...	7 0	16 6	—	the Press)			
Suite in D minor ...	13 6	26 6	—	THEOPHIL WENDT.			
Do. Valse Gracieuse ...	4 0	10 0	7 6	Air de Ballet, with Intermezzo ...	2 6	3 0	—
"Richard III." Overture ...	2 6	7 0	7 6	Gavotte and Musette ...	2 6	—	—
				Valse Melancolique ...	2 6	—	—

. MS. copies can be lent on hire in all cases where no prices are inserted.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

COMPOSITIONS BY FREDERIC H. COWEN.

ORATORIO.				s.	d.	ORCHESTRA.				s.	d.	
RUTH. A Dramatic Oratorio. Words selected from the Holy Scriptures by JOSEPH BENNETT.												
Vocal Score				15	0
Ditto				13	0
Ditto				10	6
Ditto				12	0
Vocal Parts				1	0
Ditto			
Full Score				9	0
String Parts				2	6
Book of Words, with Analytical Notes by J. BENNETT			
Ditto, without Analysis (per 100)			
OPERA.												
THORGRIM. An Opera in Four Acts. The Libretto by JOSEPH BENNETT.												
Vocal Score				5	0
Ditto				7	6
Full Score and Orchestral Parts, MS.			
CANTATAS, &c.												
CORONATION ODE. For Soprano Solo, Chorus, and Orchestra. Words by Sir LEWIS MORRIS.												
Vocal Score				1	6
Vocal Parts				0	6
String Parts				5	0
Full Score and Wind Parts, MS.			
ODE TO THE PASSIONS. For Chorus and Orchestra. Words by WILLIAM COLLINS.												
Vocal Score				2	0
Ditto				1	0
Vocal Parts				0	9
String Parts				16	6
Full Score, MS.			
Book of Words (per 100)				7	6
ST. JOHN'S EVE. An Old English Idyl. For Soli, Chorus, and Orchestra. Words by JOSEPH BENNETT.												
Vocal Score				2	6
Ditto				3	0
Ditto				4	0
Ditto.				1	6
Vocal Parts				1	0
String Parts				33	6
Full Score, MS.			
Cornetti (transposed from the Trombe part)				2	6
Book of Words, with Analytical Notes by J. BENNETT (per 100)				50	0
Ditto, without Analysis (per 100)				25	0
SLEEPING BEAUTY. A Cantata. Words by FRANCIS HUEFFER.												
Vocal Score				2	6
Ditto				3	0
Ditto				4	0
Ditto.				1	6
Vocal Parts				1	0
String Parts				26	0
Full Score				42	0
Book of Words, with Analytical Notes by J. BENNETT (per 100)				50	0
Ditto, without Analysis (per 100)				25	0
THE WATER LILY. A Romantic Legend. For Soli, Chorus, and Orchestra. Words by JOSEPH BENNETT.												
Vocal Score				2	6
Vocal Parts				1	0
String Parts				18	6
Full Score and Wind Parts, MS.			
Book of Words, with Analytical Notes by J. BENNETT (per 100)				50	0
SONG OF THANKSGIVING. For Chorus and Orchestra. Words selected from the Psalms.												
Vocal Score				1	6
String Parts				4	6
Full Score and Wind Parts, MS.			
CHRISTMAS SCENES. A Cantata for Female Voices. Words by CLIFTON BINGHAM.												
Vocal Score				2	0
Tonic Sol-fa				0	9
Book of Words, with Stage Directions (per 100)				7	6
A DAUGHTER OF THE SEA. Cantata for Female Voices. Words by CLIFTON BINGHAM.												
Vocal Score				2	0
Tonic Sol-fa				1	0
Book of Words (per 100)				5	0
THE ROSE OF LIFE. A Cantata for Female Voices, with Pianoforte Accompaniment. Words by CLIFTON BINGHAM.												
Vocal Score				2	0
Tonic Sol-fa				0	9
Book of Words (per 100)				7	6
SUMMER ON THE RIVER. A Cantata for Female Voices. Words by SHAPCOTT WENSLEY.												
Vocal Score				2	0
Tonic Sol-fa				0	9
Book of Words (per 100)				7	6
VILLAGE SCENES. A Cantata for Female Voices. Words by CLIFTON BINGHAM.												
Vocal Score				1	6
Tonic Sol-fa				0	9
Book of Words (per 100)				7	6
SYMPHONY, No. 4 (The Welsh).												
Full Score				15	0
String Parts				7	0
FOUR ENGLISH DANCES IN THE OLDEN STYLE.												
Full Score				10	6
String Parts				6	0
Cornetti (transposed from Trombe parts)				1	0
Ditto (for Small Orchestra).												
String Parts				6	0
Ditto (for Piano and Strings)			
Each Dance				2	6
REVERIE. MARC			
Full Score				5	0
String Parts				4	0
THE BUTTERFLY'S BALL (Concert-Overture).												
Full Score				10	6
String Parts				6	6
WALTZ, from "Sleeping Beauty."												
Full Score				5	0
String Parts				2	0
ORCHESTRAL INTERLUDE ("Maidenhood and Dreams of Love"), from "Sleeping Beauty."												
Full Score				5	0
String Parts				3	6
TWO PIECES. For Small Orchestra. 1. "Childhood"; 2. "Girlhood."												
Full Score				6	0
String Parts				2	3
REVERIE.												
Full Score				3	6
String Parts				2	3
MILITARY BAND.												
FOUR ENGLISH DANCES IN THE OLDEN STYLE												
CORONATION MARCH												
PIANOFORTE.												
SYMPHONY, No. 4 (The Welsh), arranged (Duet)												
TROIS MORCEAUX (Petit Scène de Ballet, Romance, Scherzo)												
FOUR ENGLISH DANCES IN THE OLDEN STYLE												
CORONATION MARCH												
WALTZ, from "Sleeping Beauty"												
THE BUTTERFLY'S BALL (Concert-Overture)												
TWO PIECES. 1. "Childhood"; 2. "Girlhood"												
CHAMBER MUSIC.												
FOUR ENGLISH DANCES IN THE OLDEN STYLE. Arranged for Violin and Pianoforte												
Ditto. Arranged as a Quintet for Pianoforte and Stringed Instruments												
Separate String Parts, 6d. each.												
REVERIE. For Violin and Pianoforte												
ANTHEMS.												
ANGELS FROM THE REALMS OF GLORY												
Tonic Sol-fa, 1 st ed.												
HOW EXCELLENT IS THY LOVINGKINDNESS ("Ruth") (Tonic Sol-fa, 1 st ed.)												
EXCEPT THE LORD BUILD THE HOUSE ("Song of Thanksgiving")												
SONGS.												
TRUANT WINGS												
THE DREAM OF ENDYMION. Scena for Tenor. Words by JOSEPH BENNETT												
Full Score and Orchestral Parts, MS.												
O PEACEFUL NIGHT. Recit. and Air, from "St. John's Eve"												
PART-SONGS, &c.												
A LOVER'S COUNSEL (S.A.T.B.) (Tonic Sol-fa, 1 st ed.)												
Ditto (T.T.B.B.)												
AT DAWN OF DAY ("Sleeping Beauty")												
Tonic Sol-fa, 2 ^d ed.												
BUT THOU, O HOPE ("Ode to the Passions"). (S.A.)												
CHORUS AND DANCE OF REAPERS AND GLEANERS ("Ruth")												
CHRISTMAS DAY (S.A.). Staff and Tonic Sol-fa												
CLEANSING FIRES (S.A.). Staff and Tonic Sol-fa												
Tonic Sol-fa only, 1 st ed.												
IN OUR BOAT (S.S.A.) (Tonic Sol-fa, 1 st ed.)												
NOW JOY SHALL BE IN COTTAGE POOR ("St. John's Eve") (Tonic Sol-fa, 2 ^d ed.)												
OLD FATHER CHRISTMAS (S.A.). Staff and Tonic Sol-fa												
SONGS OF THE RIVER (S.A.T.B.):—												
1. Boat Song ("Row gently, row") (Tonic Sol-fa, 1 st ed.)												
2. Water-lilies												
3. Resting												
4. Rowing homewards												
SPRING (S.A.T.B.) (Tonic Sol-fa, 1 st ed.)												
THE HEROES (S.A.T.B.) Tonic Sol-fa, 1 st ed.												
THREE KINGS ONCE LIVED (S.S.A.). Carol from "St. John's Eve." Staff and Tonic Sol-fa												
VIOLETS (S.A.). Staff and Tonic Sol-fa												
Ditto												
Ditto												
FIVE DUETS OR TWO-PART SONGS (S. & C.):—												
1. Curfew												
2. The Summer's Call												
3. To-day												
4. Daffodils												
5. Birds												
SIX DUETS OR TWO-PART SONGS (S. & C.):—												
1. Echoes												
2. Cleansing Fires												
3. Violets												
4. A thought of home at sea												
5. What the birds say												
6. Linger, O gentle time												

LONDON: NOVELLO AND COMPANY, LIMITED.